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PORTRAIT OF GEORGIANA AUGUSTA FREDERICA ELLIOTT
BY SIR JOSHUA REYNOLDS

EUROPEAN PAINTINGS IN THE JESUP COLLECTION

THE American pictures in the Jesup Bequest were noted in the last number of the BULLETIN.

The other paintings of the collection which are now on view in Gallery E11 will be enumerated in this article.

The Dutch pictures, five in number (all of which with the exception of the Van Ceulen were shown at the Hudson-Fulton Exhibition, held at the Museum in 1909), will be found on the north wall of the gallery. In the center is an important landscape by Salomon van Ruysdael, signed and dated 1640. It shows in an admirable manner the skill and ease with which this master built up his productions.

On either side of the Salomon van Ruysdael are two portraits of the school of Rembrandt. Both have been accepted as the work of Rembrandt himself by such well-known authorities as Waagen and Bode and have been so catalogued in the various exhibitions at which they have figured, including the Hudson-Fulton Exhibition. Bode goes so far as to date them approximately about the year 1633. The consensus of opinion today, however, is contrary to this ascription. The workmanship is not such that it can readily be fastened upon any of Rembrandt's usually named pupils, but it may safely be regarded as the work of a member of his school.

The Portrait of a Man, which has been ascribed to Hals, is in a similar category of uncertainty as to authorship. Moes and De Groot have both pronounced it to be by Frans Hals, whose monogram indeed appears on the picture with the inscription AETA Suae 66 and the date ANO 1633. The style is that of Hals and the picture is undoubtedly of his time, but the drawing and painting are not strong enough to corroborate the attribution to Hals himself.

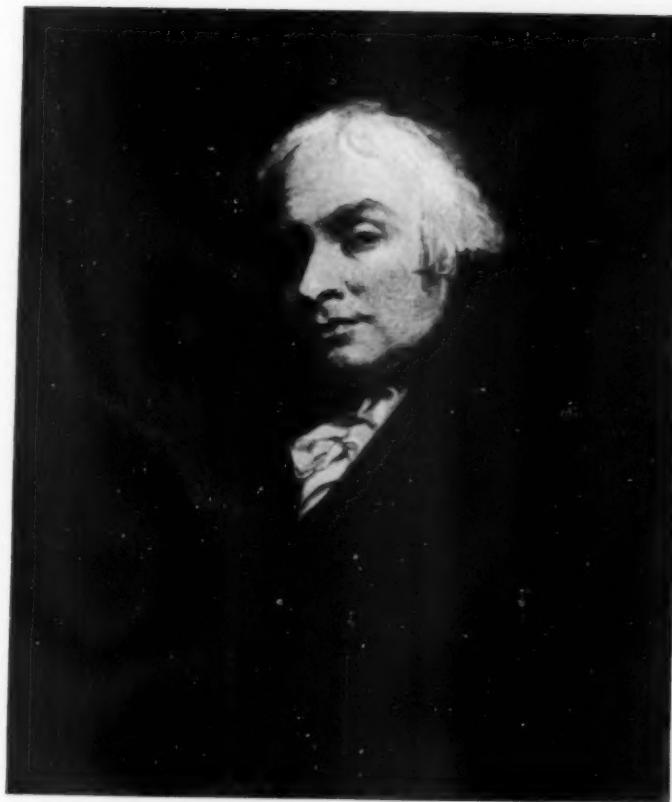
The Van Ceulen is a portrait of Lady Townshend, according to the tradition. She was the wife of Sir Horatio Townshend, who was one of the deputation sent to The Hague in 1660 to invite Charles II to return to his country.

There are eight landscapes by British

artists in the collection and among them pictures of distinct merit. The Norwich School is shown in several examples, one by its founder John Crome—a small picture of a roadway. By his pupil James Stark is an excellent picture called The Mill, placed near the Salomon van Ruysdael, with which in handling and intention it bears comparison. George Vincent, another of the Norwich painters, is represented by a picture of sterling quality—The Farm by the Brook. Tottenham Church, a rather early painting by John Constable, is remarkable for the freshness and limpidity of its color, and for its generally modern point of view. Near this work hangs a small picture by Bonington, an effect of sunset with the towers of Mantes cathedral showing against the sky in the distance. The influence of these two artists on late nineteenth-century painting in France is at once manifest on the examination of these two examples. An able though somewhat uninspired picture by P. Nasmyth, At Penhurst, Kent, and two works by Richard Wilson complete the number of British landscapists. The larger of the Wilsons, a poetic View on the Arno, is particularly characteristic of this delightful artist.

The portraits of the British School also include excellent examples. There is an attractive Reynolds, a Portrait of Georgiana Augusta Frederica Elliott, or Seymour, as she was called later. She was born in 1782, and according to the Diary sat to Reynolds in 1784. The picture was exhibited at the Royal Academy in 1785. She was the daughter of George, Prince of Wales, and Grace Dalrymple Elliott, and married Lord Charles Bentinck in 1808. The portrait was engraved by J. Brown, and is reproduced in Graves and Cronin's catalogue.

By George Romney are two pictures, a charming portrait of a lady, the Honorable Mrs. Tickell, and a spirited likeness of himself at the age of sixty-one years. In the Memoirs of Romney by Rev. John Romney this portrait is noted as follows: "In the winter of 1795 he painted a head of himself which, though slight and not entirely finished, being painted at once, shows uncommon power of execution; the likeness



PORTRAIT OF THE ARTIST
BY GEORGE ROMNEY



THE MILL BY JAMES STARK



HAARLEM, HOLLAND, BY SALOMON VAN RUYSDAEL



VIEW ON THE ARNO BY RICHARD WILSON



TOTTENHAM CHURCH BY JOHN CONSTABLE

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also is strong, but there is a certain expression of languor that indicates the approach of disease which had in fact already begun to assail his constitution. It is remarkable that it is painted without spectacles, though he had been in the habit of using glasses for many years."

The portrait of his daughter by Gainsborough is a valuable item in the collection.



PORTRAIT OF THE ARTIST'S DAUGHTER
BY THOMAS GAINSBOROUGH

It is similar to the head of the same child in the famous picture of the artist's daughters in the South Kensington Museum, for which picture it served in all likelihood as a preliminary study. Hoppner is represented by a group of a mother and two children, which is called in Mrs. Jesup's list Mrs. Gardiner and her Two Children; Lawrence's example is a portrait of a lady, Lady Elizabeth Wyndham, fondling a collie dog. Among the other works of the British School are two attractive little paintings by George Morland called Town and Country, which appear to have been done for purposes of reproduction, and pictures by Francis Wheatley, Wilkie, and Webster.

The earliest of the French pictures is a Portrait of the Vicomtesse de Polignac which bears the name of Nattier. The

other French works are of comparatively recent date. By Corot is a little picture called Evening on the River. There are good landscapes of small size by Rousseau, Daubigny, and Diaz. By the last-named is a figure picture as well—some gaudily dressed children playing with a lizard. The Millet is a diminutive work showing two peasants against a charming background of farm buildings and landscape. A Former Royal Highway by Cazin is of the high standard of skilful handling and pleasing gray colors that is usual in the work of this accomplished painter.

B. B.

A BEQUEST FROM MRS. MARY ANNA PALMER DRAPER

THROUGH the bequest of Mrs. Mary Anna Palmer Draper the Museum has acquired a number of objects which are shown in the Room of Recent Accessions for the month. These include, among other things, Egyptian and classical antiquities, twenty-two miniatures, and four tapestries.

The objects from Egypt are all of small size, including amulets, seals, rings, beads, pendants, bronze statuettes, and a few other things. Of the miscellaneous objects a Roman earring of gold and pearls may be given special mention. The amulets are quite varied in form, material, and date. Among the earliest are two of carnelian shaped like a human leg, and among the latest is a tiny bronze ibis. The seals, too, are of various forms. Many are scarab-shaped and others are in the form of a plaque bearing on the back a hedgehog, a frog, a fish, a cat, or other creature carved in the round, or a Bes-figure or Horus-eye in relief. Among the bronzes are two standing figures of Bast of Bubastis, a goddess of joy and feasting. She has the head of a cat, wears a patterned dress of unusual cut, and carried a number of attributes, now in part missing; these were a basket, a sistrum, and a lion's head with collar, symbol of the warlike goddess Sekhmet, with whom Bast was sometimes identified.

Admirers of ancient glass will welcome

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the addition to our collection of the one hundred and twenty-four pieces included in Mrs. Draper's bequest. These examples are all in exceptionally good preservation, and the majority show great beauty of iridescence. The glasses have assumed the most varied hues of red, yellow, blue, green, purple, gray, and silver, so that together they make a wonderful display of color. The pieces all belong to the Roman period, dating from the first century B.C. to the fifth century A.D., and they are said to have been found mostly in Syria. The large majority are plain blown glasses, but some of the other fabrics are also represented. There are several moulded vases; for instance, two Sidonian jugs, a charming cup of green opaque glass decorated with a wreath, a small bottle in the shape of a head, and a vase with a design of circles and dots. A number of jugs and bottles are ornamented with threads of glass, among which are some multiple vases with elaborate handles, such as occur frequently in Syrian tombs of the fourth century A.D. A few have incised decorations; these consist in most cases of simple, horizontal bands, but on a cup with a fine silver and purple iridescence is the inscription $\pi\tau\epsilon \zeta\eta\sigma\eta\zeta$ ("drink and long may you live"), a common toast of the period. Special mention must also be made of a little cup with a fern pattern painted in enamel colors, a pointed cup decorated with blue glass patches—probably in imitation of precious stones—and a bottle ornamented with a series of spikes.

As is well known, the invention of blowing glass, which was not made until the second or first century B.C., brought many changes into the glass industry. From being a material used only sparingly, glass suddenly became one of the most common. When glass had to be modeled by hand, by a long and tedious process, the bulk of vases were of course made of other materials; but when glass vessels could be produced in any size or shape by the comparatively simple means of blowing, they became very popular. It was natural that the Roman glass-worker, with a material of so many new possibilities at his disposal, should make a number of experiments. This is

shown not only in the many new shapes and methods of decoration devised by him, but also in the variety of objects that he made in glass for which the material is not particularly fitted. The Draper Collection, for instance, includes a spoon, a strigil, several pins and needles, a number of bracelets of various sizes and colors, and two pendants, all of glass. Some of these, especially the bracelets and pendants, may have been made especially to serve as tomb offerings by people who could not afford the more precious materials. A very attractive piece is a child's rattle in the form of a bird; a larger piece, shaped like a fish, may also have served as a toy.

With the ancient glass has been placed a small millefiori bowl of Venetian fabric. It is a useful illustration both of the similarity and the difference between Venetian and Roman millefiori work. The Venetians closely copied the Roman technique, but the results they obtained were quite different. This difference lies chiefly in the colors they used, which are much cruder and less harmonious than those of the Roman specimens.

Besides these glass pieces, the Draper Bequest contains fifteen bronze and bone implements of the classical period. They include a variety of objects, such as pins, needles, surgical instruments, an arrow-head, a key, and a strigil. The strigil and a large safety-pin of the Roman period show extensive traces of gilding.

Among the miniatures in this bequest are four examples of seventeenth-century work painted in oil on copper, of a sort which, though not at all unusual, has been hitherto unrepresented in the permanent collection of the Museum. These are by Dutch or Flemish artists. A curious English or German painting of the middle of the eighteenth century is the portrait of a musician which, according to an old inscription on the backing, represents the composer Gluck. By Pierre Pasquier, who was prominent at the French court from about 1770 until the Revolution, is the head of a gentleman in the costume of the time of Louis XIV. Vincent, the French miniaturist who worked largely in Russia, is represented by a handsome portrait

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showing the profile of a lady, Madame Ingouf. A skilful example of about the same date is the Portrait of a Man by Reinhale. One of the American works in this group of miniatures is the Portrait of a Man by Anson Dickinson, a little-known but excellent painter. He was born in 1780 and "in 1811 was the best miniature painter in New York," says Dunlap, and adds, "He has led a wandering, irregular life without credit to himself or his profession." This miniature is backed by an engraved card on which appears a Cupid holding a scroll with the artist's name and the address of his studio, No. 158 Broadway, New York.

The four tapestries are of particular interest, as they fill a gap in the general collection, the Museum owning no examples of these particular types. They are all of Flemish workmanship, probably coming from some one of the Brussels workshops, but as they bear no maker's mark or monogram it is impossible to determine their exact provenance. In date they may be definitely placed about 1750. They are typical of the eighteenth century, showing borders woven in imitation of carved wood frames—cut off entirely in one of the examples, partly in another—and technically showing the general decline in skill which preceded the practical extinction of the weaver's art in Flanders in the late eighteenth century.

The most interesting are the pair from a series depicting the Romance of Alexander, after cartoons made by LeBrun for the Gobelin factory. In one, Alexander and Parmenion visit the tent of the mother of Darius III after the victory of Issus in 333 B.C., a story not perhaps recognized by history but an apocryphal legend calculated to appeal to the ancient and mediaeval mind by its mixture of magnanimity and chivalry. The second shows the Battle of Arbela, where in 331 B.C. Alexander finally overthrew the Persian Empire. Here on the right, the figure of Alexander advances, preceded by the imperial eagle which flies above his head, while on the left the de-

feated Darius, seated upon a chariot, stretches out his hands with a gesture of despair and helplessness.

The other pair, Spring and Autumn, pastoral scenes showing the sheep-shearing and the vintage, are doubtless from a series of the Seasons with designs after the style of Teniers.

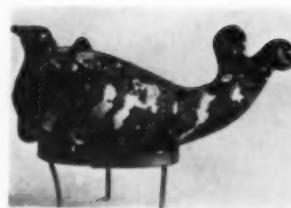
The other objects include a Rakka vase, twelfth to thirteenth century, a Mesopotamian mirror, an Augsburg sanctuary lamp, and two hangings and a lambrequin of embroidered velvet, Venetian, seventeenth century.

The mirror, which dates from the thirteenth century, is interesting in comparison with the other Mesopotamian mirror acquired by gift in 1908. The central decoration of two sphinxes, placed back to back, is the same in both examples, but this new accession has a particular interest in the border of Cufic lettering, a decoration so often used upon the pottery and in the borders of the later rugs coming from this district.

The sanctuary lamp, dated 1672, bears the Augsburg mark and the mark of the maker, I M, whose name is unknown. Its history is recorded in the following inscription:

"Albert Ernest, by the Grace of God and of the Apostolic See, Provost of the peculiar and illustrious Metropolitan church of St. Cassius and St. Florence, archdeaconatus of Cologne, canon of the church of Ratisbon, senior imperial chaplain, 1672: the relics of the Glorious Virgin Mary (who was) assumed up into Heaven, having been at her pious intercession miraculously restored to this altar; confident that of all who here pray in their necessities, their supplications will be the more acceptable, hath with this poor gift dedicated himself."

It further bears a coat of arms, in the first quarter the Bavarian arms, in the second those of the minster church of Bonn, a fact showing us that Albert Ernest, the donor, was a member of the Bavarian royal family and from that fact Archdeacon of Cologne.



ROMAN GLASS

FIRST CENTURY B. C. TO FIFTH CENTURY A. D.



FIG. 1. KYLIX, END OF VI CENTURY B. C.

DEPARTMENT OF CLASSICAL ART
ACCESSIONS OF 1914¹

ATHENIAN VASES

THE special fascination of Athenian vases for the student of Greek art lies in their many-sidedness. They can satisfy the artistic instinct by their shapes and decorations; in the absence of larger pictures they can teach us much regarding the art of painting in Greece; they present the best illustrations for the numerous legends which the Greeks have left us; and they form a rich treasure-house for our knowledge of the daily life of the Greeks. The ten Athenian vases recently purchased are all important acquisitions and present many points of interest regarding these several aspects.

A kylix (drinking-cup) signed by the maker Nikosthenes is our first specimen by that famous artist. Nikosthenes, who lived toward the end of the sixth century B. C., was the most productive of all known Greek potters, judging at least by the number of vases bearing his signature which have survived. Altogether there are about eighty known. All of these bear his name with the word *ἐποίησε* "made it," not *ἔγραψε* "painted it"; so that we can be sure only that he was the potter, not necessarily the painter. As a matter of fact, many of the designs on the Nikosthenes vases are not executed with any great care or finish. But what makes Nikosthenes an especially

interesting figure is that he had a progressive spirit and liked to try new things. At a time when Greek ceramic art was still in the making he contributed conspicuously to its development. He invented a new type of amphora and is accredited with the introduction into Athens of the "white-slip" method. He was also one of the first to try the red-figured technique, which was then being started by Athenian potters.

Our newly acquired cup is a characteristic example of Nikosthenes' work (height, 6*1*/₂ in. [15.9 cm.]; diameter, 15 in. [38.1 cm.]). It is a magnificent piece of pottery, the shape, the baking, the color of the clay, and the quality of the black glaze being all of unusual excellence. The scenes which decorate it are full of life, but they show no great finish of detail. On the exterior are (a) a four-horse chariot in front view between large decorative eyes (fig. 3), and (b) Dionysos with dancing Satyrs and Maenads also between two eyes. These are executed in the black-figured style. On the interior is a large mask of Medusa in which the old black-figured and the new red-figured technique are effectively combined. The inscription which is painted above the chariot scene reads *Νικόσθενες μ' ἐποίησε*, "Nikosthenes made me." It should be noted that a kylix by Nikosthenes with almost identical representations, but without the decorative eyes is published in the *Archäologische Zeitung*, 1885, pl. 16, 1, and is included in the list of Nikosthenes vases given by W. Klein, *Die griechischen Vasen mit Meistersignaturen*, p. 67, No. 61.

¹ Two of the vases here described were bought early this year.



FIG. 2. SCENE FROM A KYLIX, ABOUT 500 B. C.

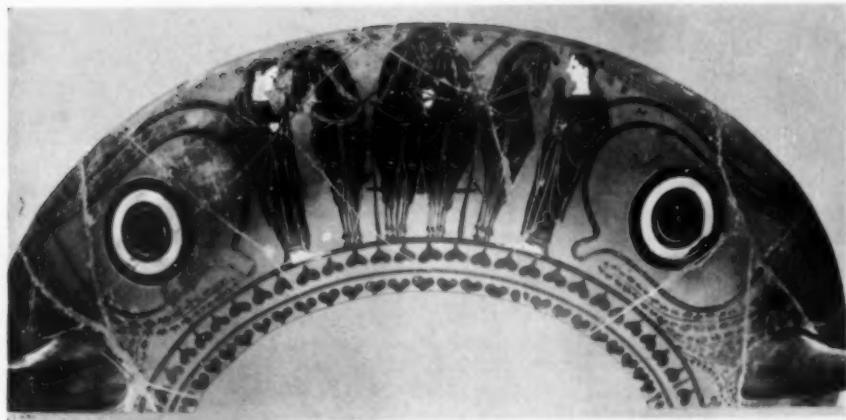


FIG. 3. SCENE FROM A KYLIX SIGNED BY NIKOSTHENES

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In another kylix of the transitional period (fig. 1; height, $4\frac{1}{4}$ in. [10.8 cm.]; diameter, $12\frac{1}{2}$ in. [31.5 cm.]) the scheme is reversed; the exterior is treated in the red-figured technique, while on the inside is a somewhat fragmentary painting in black glaze of two large birds. On the outside are the customary decorative eyes, between which, on one side, is a charming picture of the winged horse Pegasus; on the other is a conventional

style of the paintings on the aryballois is rather different from that on the two kylikes, showing, for instance, much greater wealth of detail lines.¹ If they are the work of the same artist, they must belong to different periods of his career.

One of the finest vases as yet acquired by the Museum is a kylix of the early red-figured style of about 500 B.C. (fig. 2). The scenes with which it is decorated are taken from the familiar stock of the vase-painters of that time. On one side is a representation, now unfortunately fragmentary, of a warrior starting for battle. He is mounting his chariot, while his wife or mother is holding his armor. On the other side is the scene of battle; two groups of warriors are depicted in fierce combat, while a musician blows a trumpet, presumably to encourage their martial spirit. In the interior of the vase is an archer, probably an Amazon, leading a horse. She is wearing the Scythian costume with pointed cap of fox-skin. There is much life and movement in all these figures, but as yet not complete freedom. The artist was still experimenting. He liked to try new attitudes, some of which required more knowledge of foreshortening than he possessed; the prostrate warrior on the right of the battle-scene, for instance, is quite out of drawing. But it is just this interest in the human figure, this determination to study it in all possible postures, however difficult, which finally enabled the Greek artist to reach the high standard he did. The attractiveness of the paintings on our vase is due partly to this quality of earnest endeavor, and partly to the extreme care with which all the figures are drawn. The muscles of the bodies, the pleats and decorations of the garments, the details of the armor, are painted with a delicacy and sureness of touch which cannot fail to arouse our admiration. This vase is, in fact, an excellent example of the wonderful skill attained by Greek vase-painters in line drawing.

¹It should be noted, however, that the preliminary sketch for the Pegasus, executed with the blunt-pointed stick, gives many more lines for the indication of hairs and muscles than were executed in the black glaze.



FIG. 4
PANATHENAIC AMPHORA
FOOT-RACE

alized nose, which gives to the whole the semblance of a face, and reminds us of the tendency of the more primitive potters to imitate the human form in the shapes of their vases. Above this is painted the inscription $\Psi\tau\alpha\zeta$. This vase should be compared with a kylix in Munich (published by Joseph C. Hoppin in the American Journal of Archaeology, 1895, p. 485) which is so similar in dimensions, shape, and manner of decoration that it is probable that the two were made as companion pieces. The Munich kylix also has the inscription $\Psi\tau\alpha\zeta$. This name occurs as that of a vase-painter (with $\varepsilon\gamma\rho\alpha\psi\epsilon\gamma$, "painted it") on two red-figured aryballois, one in Karlsruhe, one in Odessa. The

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In the many problems presented by Greek vases it is comparatively rare that we are helped by direct literary evidence. The so-called Panathenaic vases form an exception. They are frequently mentioned by ancient writers and their purpose is clearly stated by Pindar, who tells us that painted amphorae containing olive oil were given to the victors at the Panathenaic games in Athens. A series of amphorae decorated on one side with the figure of Athena, on the other with an athletic contest, and inscribed, *τῶν Ἀθηνῆθεν κελεων* "from the games at Athens," have accordingly been identified as prizes awarded at these games. There are two distinct series of these vases: an early one, which dates from the sixth century B.C.; and a later one, which must be assigned to the fourth century B.C. Why they were not made during the fifth century remains an open question. The fine example acquired by us last year belongs to the earlier series and can be dated to about 525-515 B.C. (height, 24½ in. [62.2 cm.]). Athena is represented as usual fully armed, with raised spear, standing between two columns. The columns are surmounted by cocks, this bird being evidently considered an appropriate emblem for athletic contests. On the back is a splendid representation of five men running at full speed (fig. 4). They have both arms extended, one forward, the other backward, and their legs are raised to a considerable height. We know therefore that this was a short-distance run. In the long-distance races the runners held their hands close to their sides and moved in long sweeping strides; but sprinters then, as often now, moved their arms freely forward and back, to assist in the quick motion, and their strides were high and rapid. This vase was not found recently, but has been known for some time. It was mentioned as long ago as 1830 in the *Annali dell' Instituto* for that year, p. 218, 3, and is figured in the *Monumenti dell' Instituto* I, pl. 22, 6. It is listed in G. von Brauchitsch's recent book, *Die Panathenäischen Preisamphoren*, p. 20, No. 15. Its provenance is stated to be Etruria.

G. M. A. R.

(Continued in the June Bulletin)

THE LAST COMMUNION OF

ST. JEROME

BY SANDRO BOTTICELLI

CONCLUDED

TO come to Francesco Del Pugliese: he was twice elected to the office of Prior, in 1491 and again in 1497. He died toward the close of the year 1519; and his wife, Monna Alessandra, survived him. The most memorable trait in the character of Francesco, apart from his love of art and his patronage of artists, was his staunch adherence to the cause of Savonarola, and his devotion to the "religion" of the friar after his death. Simone Filipepi, the brother of Botticelli, records in his "Cronaca" that Francesco was one of the signatories to the petition addressed by the citizens of Florence, who were partisans of Savonarola, to the Pope, to annul the sentence of excommunication, which had been pronounced against Fra Girolamo. Francesco was in the convent of San Marco on the turbulent night of 8th April, 1499, when Savonarola was taken. One witness deposed that he saw Francesco there, among the persons unarmed, "in mantelloci chapuccio;" and another declared that he went about "breathing like a bull." He was among the more notorious partisans of Fra Girolamo, who were detained and examined after the arrest of Savonarola and the two friars. Among the "Examinations" of these suspected persons, printed in the appendix to Villari's Life of Savonarola, are the "Interrogatori di Francesco del Pugliese." They are without date, but they are probably of the 10th April, 1498. The deposition of Francesco is wanting.

The will, which Francesco executed on the 20th March, 1503-4, affords evidence not only of his benefactions to that convent, but also of his devotion to the "religion" of Savonarola. Under the terms of that will, the Convents of San Marco, Santa Lucia, in the Via San Gallo, and San Domenico, at Prato, were, in a certain contingency, severally entitled to a bequest of fiorini 200 larghi. Santa Lucia in the Via San Gallo, originally a house of "Pinzocheri" of the Third Order of St. Domenic,

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was, through the zeal of Savonarola, erected into a convent of Dominican nuns, in 1484, at the charge of certain noble Florentine ladies, who caused the entire fabric to be rebuilt and enlarged. The nuns of the new convent made their profession to Fra Girolamo on the 3d February, 1495-6. The ancient friary of San Domenico, in Prato, was another religious house which came under the especial care and guidance of Savonarola. As prior of San Marco, he made many visitations to San Domenico; and in 1495, reformed the convent. After his death, in 1503, the foundation of San Vincenzio, a house of Dominican nuns, was begun in connection with San Domenico, on an adjoining site. Here the cult of Savonarola was especially fostered, and here he came to be venerated as a saint. Certain relics of Fra Girolamo were in the possession of the nuns of San Vincenzio, who testified to their supernatural powers; and the legend of Santa Caterina de' Ricci, who in 1535 took the habit in this convent, where she passed her life, especially attests the miracles of Savonarola.

Francesco's devotion to the "religion" of Fra Girolamo did not grow less with time: on the contrary, his zeal in the cause of the popular party of the "Piagnoni" appears to have assumed an aggressive character after the return of the Medici in 1512. Giovanni Cambi relates in his Florentine Histories that "one day, as Francesco di Filippo Del Pugliese, a man of the popular party and a merchant, was talking with some others, it happened that in their discourse, one of them chanced to name Lorenzo de' Medici [Duke of Urbino], who was then the first citizen of the city, a young man of twenty-three years; and he said, 'Il Magnifico Lorenzo,' and Francesco Del Pugliese said, 'Il Magnifico m****, which a soldier who was by, heard and reported to the Otto, for which Francesco was confined without the city of Florence for eight years, within a limit of from two to fifteen miles from the city.'" Before his death, however, the penalty appears to have been relaxed.

Francesco, as might be expected from his love of art and his long intercourse with the Convent of San Marco, was a

patron of Fra Bartolommeo. Vasari, in his Life of the Frate, in a passage where he again confuses Piero with Francesco, records that "in the house of Pier Del Pugliese, now the property of Matteo Botti, citizen and merchant of Florence, [that master] executed at the top of a stair, in a recess, a St. George armed, on horseback, who, riding aright, is killing the dragon, which is done to the life: and he executed it in oil, in chiaroscuro, since he much delighted in all his paintings, first to proceed thus with the work, after the fashion of a cartoon shaded with ink or asphaltum, before he colored them; as still may be seen in many things in the way of paintings and panels which he left imperfect at his death." Now, as we have seen, the portion of the Casa Del Pugliese which came into the possession of Matteo Botti, was that which had belonged, not to Piero, but to Francesco. Moreover, an entry in a "Libro di Ricordanze," preserved among the archives of San Marco, records that, among the paintings executed by Fra Bartolommeo, was "a St. George drawn in oil, in the house of Francesco del Pugliese: it is not finished, therefore it has produced nothing." This wall painting, which is mentioned by more than one writer of subsequent date, was doubtless destroyed when the Casa Del Pugliese was modernized and enlarged by the Ferroni, at the end of the eighteenth century.

I suspect that Vasari has again confused Piero with Francesco Del Pugliese, in a passage where, speaking of the earliest works by Fra Bartolommeo, he states, that "Pier Del Pugliese was possessed of a little Madonna in marble, in very low relief, by the hand of Donatello, a thing of rare beauty: for which, in order to hold it in greater account, he caused to be made a tabernacle of wood, to enclose it with shutters. This tabernacle having been given to Baccio della Porta, he painted there, on the inside, two small stories, one of which was the Nativity of Christ, the other his Circumcision: and these Baccio executed in little figures, after the fashion of a miniature, in such sort that it is not possible in oil to do better. And then on the outside of the shutters when closed, he painted



THE LAST COMMUNION OF SAINT JEROME (DETAIL)
BY SANDRO BOTTICELLI

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also in oil, in chiaroscuro, The Annunciation of our Lady by the Angel. This work is now in the writing-closet of the Duke Cosimo, where he keeps all the antiquities of bronze, both small figures and medals, and other rare paintings in miniature; being held by his most illustrious Excellency for a rare thing, as indeed it is." It would seem from an inventory of the "Guadaroba," that in 1553 the little tabernacle was already in the possession of Cosimo de' Medici. When Borghini published the Riposo in 1584, it was still preserved intact by the grand Duke Francesco, "fra l'eccellenti cose sue piu pregiate." In the course of time, however, the tabernacle was dismembered: the marble relief by Donatello became lost, but the little shutters are now preserved in the Gallery of the Uffizi. They are among the earliest works by Fra Bartolommeo which have come down to us, having, in all probability, been painted previous to the famous fresco of The Last Judgment, begun in 1499.

Francesco possessed yet another work by Fra Bartolommeo: but I must pass on to speak of the paintings which were executed for him by one of the most delightful of the Florentine masters contemporary with Fra Bartolommeo, a painter closely allied to the Frate in art, but very different from him in spirit, Piero di Cosimo. Vasari, in the first edition of the Lives, published in 1550, relates that Piero "executed in the house of Francesco Del Pugliese, around a chamber, divers stories of little figures: nor is one able to describe the diversity of fantastic things which he, in all those stories, so delighted to paint, both of buildings and animals and habits and divers instruments and other fantasies which occurred to him on account of their being stories of fable; as for example, a panel of Mars and Venus, with their Loves and Vulcan, done with great art and with incredible patience." In the second edition of 1568, Vasari added that "these histories, after the death of Francesco Del Pugliese and his sons [sic—*in error* for 'cousins'], were removed, nor do I know where they have ended." This passage is interpolated in such a way as to make the panel of "Mars, Venus, and Vulcan" appear a work independent of the

decorations of the "camera;" whereas from the first edition, it is clear that it formed part of that series.

Vasari is certainly in error in speaking of the sons of Francesco. Francesco died leaving no children. Before 24th February, 1519-20, he was already dead. By his will dated 27th June, 1519, he appointed his cousin, Niccolò di Piero Del Pugliese, and his male issue, his heirs: and in the contingency of Niccolò dying without sons, he made certain bequests of a nature that necessitated the dispersal of his property. Niccolò, like his brother, Filippo, left no male issue: and after his death, the property which he had inherited from Francesco, and the works of art which the latter had collected, were sold and scattered. I have been unable to ascertain the precise date of this dispersal, but the little tabernacle painted by Fra Bartolommeo passed into the Grand Ducal Collection before 1553, and the portion of the Casa Del Pugliese which had belonged to Francesco, was already the property of Matteo Botti, in 1561. In that dispersal, the little panel of "The Last Communion of St. Jerome" began its voyage of adventure in the world; and from that time until the beginning of the last century, when it turned up in the collection of Gino Capponi, nothing is known of its history.

Of the other works on record—two being of principal importance—which were commissioned by Piero and Francesco Del Pugliese, I must speak in another place. Enough has been said here to illustrate their character as collectors of the finest works of art, and as patrons of the foremost artists of their time. They possessed works by Donatello, Fra Angelico, and a Flemish master: and they gave commissions to Antonio Pollaiuolo, Botticelli, Filippino Lippi, Piero di Cosimo, and Fra Bartolommeo. They appear to have had impeccable taste. They acquired only the choicest objects, and patronized only the best masters of their time. The least considerable painter whom they are recorded to have employed, was Raffaellino del Garbo, probably at a time when great things were still expected of him. Again, we must remember that the scattered and occasional

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notices which have come down to us regarding the works of art brought together by Piero and Francesco Del Pugliese, in all probability record only a small part of their collection—especially of the paintings and sculpture which they possessed in their family house and "ville." Vasari, our chief informant, wrote at a time when the possessions of Francesco had already been dispersed; and Vasari, as I have said, is, in a general way, concerned only with the works of art accessible to all in the churches and public buildings of Florence, to the exclusion of those in private houses.

HERBERT P. HORNE.

THE USE OF THE MUSEUM BY STUDENTS

Readers of Ruskin, all too few nowadays, will remember his lecture on Modern Manufacture and Design, in which he distinguished for students the orders and dignities of decorative art, prefacing his remarks with the statement, as true now as when he made it, that "No person is able to give useful and definite help towards such special applications unless he is entirely familiar with the conditions of labor and natures of material involved in the work; and *indefinite* help is little better than no help at all."

Museums of art like the Metropolitan, which do not exhibit modern works in their Decorative Arts Departments, are under no obligation to theorize on these subjects, but they are able to present the objects in their collections in such a manner that the curious-minded in these matters may discern the facts regarding labor and materials in earlier days, if he be desirous of doing so, through intelligent observation.

It is with satisfaction that those who believe in the supreme importance of the decorative arts in connection with the nation's manufactures, see in the following report signs of growing activity in the Museum by the student and the professional worker in design. There is no doubt that excellent work is done in New York schools where the subject is taught, but it is the results of study done after the close of the school term that really count in the determination

of the standing in the community of these matters. Study that results in doing the best things in the market is, after all, the gauge of the efficiency of the designer. That the students of the Museum collections have perceived in them opportunities for the understanding of conditions of labor and material is a proof that the Museum has lived up to its privilege of giving useful and definite help.

THE year 1914 has been a most important one in the use of the Museum by students, and it may be said that not one part of the collections has been overlooked in their search for the good to be derived therefrom. The continued interest in study-work under guidance, in color and otherwise, is, perhaps, the really important feature of the year's showing. The instructors with their classes, working in various parts of the Museum; instruction given with material at hand so replete with all that relates to the course of study then followed; the actual work produced under teacher-guidance, all these are features more far-reaching than single-handed study or individual work, no matter how earnest its intention.

As instances of this, it may be mentioned that the various schools have made most liberal use of the Museum collections: classes from the several departments of Columbia University, such as the School of Architecture under Mr. Richard F. Bach, its Curator; the Design Class of Teachers' College under Professor Grace A. Cornell; the students of the Department of Clay Modeling and Sculpture, under Mr. George J. Cox, have made their studies at the Museum an important part of their course. The Women's Art School of Cooper Union has done its share of color-work and the special privilege to them of working from objects in the Morgan Collection has been fully appreciated by these classes, the results showing a high degree of excellence. Mr. C. Howard Walker and Miss Katherine B. Child followed their successes of 1913 with an all too brief course of practical instruction-work, a manner of instruction-giving most profitable to the student,

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consisting of a continuous criticism-lecture upon the work done at the time, given before so many examples of all manner of objects. The place, the length of time of each séance, the running comments and explanations to the students while at work, without doubt made this course a most important one. The classes from the New York School of Fine and Applied Art studied hard and often. Mr. Otto Walter Beck, of the Art Department of Pratt Institute, was most enthusiastic in his work with his class, and so were Mr. Raymond P. Ensign and Miss Anna Fisher with their classes from the same school. Hunter College, Department of Art, with Miss Elva S. Christianson; Miss Ethel Williams with her class from the Young Women's Christian Association; Miss Jessie H. Bingham of the DeWitt Clinton High School; Miss Irene Weir, with her Ethical Culture School class in art; Miss Christine M. Reid and her class, have all been enthusiasts and hard workers in the cause of art study. Professor Edward Cornell Zabriskie, with his class of the New York Evening School of Industrial Art, is one who never fails fully to impress upon the students under his charge the importance of earnest study of the Museum objects. The Newark Society of Keramic Arts, with Miss Mary E. Harrison, its Chairman of Education, continued its work of making color-studies for keramic uses; Mrs. E. G. Treganza, of the New York School of Applied Design for Women, lectured to her classes as they worked in the galleries, worked with them there before the objects studied, and also made use of the class-room for more intimate study.

The copying of the paintings, naturally, continues to form the more labored part of students' and artists' work. Two hundred and forty-five artists and students made use of this privilege.

As to the commercial, or practical, use of the collections made by manufacturers, architects, and artisans generally, the following will serve to give an idea:

Among furniture makers. An artist with Hess and Co. made studies of furniture, etc., for their business use; a representative of the Kensington Manufacturing Co. secured ideas of decorative bits for application to

their manufactures; a designer, sketches and studies of furniture in Wing F, measurements, etc., for reproduction in furniture; a manufacturer of furniture, sketches and measurements of tables in the Bolles Collection and elsewhere, for reproduction; another furniture manufacturer, studies, measurements, etc., of furniture in the Hoentschel Collection, for reproduction; a designer for Bossong, studies of Louis XVI furniture and that of other periods in the Hoentschel Collection, for reproduction in furniture; a designer with W. and J. Sloane and Co., measurements and drawings of a bergère for reproduction; another furniture manufacturer, designs, etc., from the Hoentschel Collection, for use in making parts in furniture; a representative of Sterling and Welch, of Cleveland, Ohio, who were interested in the Bolles Collection, thorough studies of furniture for reproduction by them; a designer for the John D. Raab Chair Co., Grand Rapids, Michigan, sketches and measurements of chairs and tables, to be used by their furniture workers in making reproductions; another furniture manufacturer, studies, etc., of a chair for reproduction in a set for an order; another, full drawings of a Spanish chair of the seventeenth century to use in making a set of chairs; a designer with Hiebeler and Humrich, a pilaster, wood, painted and gilded, Louis XVI, for reproduction in an interior.

Among interior decorators. One architect and decorator made sketches and drawings of furniture in the Hoentschel Collection for use in interior decoration; an artist with Pillon, very thorough studies in color for reproduction in interior decoration; an interior decorator, Louis XVI room, Hoentschel Collection; a designer of interior decorations, drawings of furniture, measurements, etc., for reproduction of furniture; a maker of hand-made reproductions in decorative arts objects, interior decorations, to be applied to interiors; another interior decorator, sketches of ornament, etc., both in the Hoentschel Collection and other sections; another, sketches and measurements of an English chair, Queen Anne period, for reproduction in furniture; an artist with H. F. Huber, sketches from two water-color reproductions of stained-glass windows, for

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reproduction in a private residence; a representative of William Baumgarten and Co., Lely's Nell Gwynne for decorative panel in an interior decoration; a designer of furniture and interior decorations, studies for application to interior decoration; a representative of P. W. French and Co., decorators, ornamentation from parts of a spinet and a harpsichord, for reproduction in a piano to be made to order; one decorator, sketches for ideas in ornamental work; another, ideas from the Boscoreale frescoes, for use in decorating a Pompeian room, also finished studies in color of floral ornament for use in two panels for a private house; another, studies of porcelains, tapestries, etc., as well as interior decoration for application to designs; an artist, a Fragonard-manner panel from the Hoentschel Collection, for a decoration.

Among architects. A cabinet and architectural woodworker made studies of an over-mantel, carved and painted, for reproduction in a house; another architect, studies of ornament for application in his work; Charles R. Strong and Kruckemeyer, architects from Cincinnati, Ohio, studies of objects for use in their work; an artist for Jenney and Tyler, architects, over-door panel in the Hoentschel Collection, for use in a decoration; another architect, studies, of tapestries principally, for decorative purposes.

Among firms interested in weaving rugs and tapestries. A representative of the Herter Looms made studies of ornament, to be applied to their work, and a second person, sketches of furniture and ornament for their use; an artist with W. and J. Sloane, a thoroughly finished sketch in color of a Persian compartment carpet to be used as a guide for the weaver, for reproduction; a gentleman from Persia visiting here and studying construction of rugs made sketches; artists of the Beloochistan Rug Weaving Co., color studies of rugs selected in the Altman Collection, for reproduction in rugs for B. Altman and Co.

Among those interested in porcelains. A maker of pottery colors who has gained a reputation for the best class of products, made comparisons and studies of colors in pottery glazes, for use in the manufacture

of pottery; Cooper Union students working in the school association, "Au Panier Fleuri," color studies of porcelains in the Morgan Collection, by special permission of Mr. Morgan.

Among teachers. A member of the staff of Teachers' College studied costumes, for use in designs and illustrations; a teacher in settlement work, examples of work in color to show to other teachers who do settlement work after her manner; a teacher in the School of Architecture, Columbia University, measured drawings of a pair of sedilia, and other objects, for class use.

Among sculptors. One worked with Tangua figurines; another made sketches of bits from statues, casts, etc., for school use; a third, bits interesting to her in the decorative parts of her sculptures, plaques, etc.; a marble and mosaic worker, plasterline studies of chimney-piece, Louis XVI, for reproduction in marble in a house; a representative of the Whitman Studios, plasterline study of the figure in the Amiens Cathedral, from the cast, for Watson and Huckel, architects, to reproduce in a church in Philadelphia; a sculptor, plasterline studies of Egyptian figurines and sculptors' models; a sculptor and decorator, models for stone, marble, etc., over-mantel, from the Hoentschel Collection, for reproduction in marble for a chimney-piece.

Among mural decorators. An artist for A. Lincoln Cooper, mural decorator, sketched a panel of flowers in the Hoentschel Collection, for decorative use; a mural decorator, color studies of decorations, in the Hoentschel Collection; another, sketches from the Hoentschel Collection for ideas to be worked into his decorations.

Among other artists. An Assyrian teacher of painting in the American technique made sketches in color of tiles for use in his work; and an engraver, studies and notes on Hawthorne's Rousseau, for an engraving of this picture.

Among illustrators. One secured ideas and made sketches from various classes of subjects for use in illustrations; another, pencil drawings of four galleries of Wing H, Morgan Loan Collection, for use in reproductions, by permission of Mr. Morgan;

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an author, illustrations of sconces for her book on the History of Sconces and the like; another illustrator, studies of casts for use in illustrations in stories; a gentleman, from Amsterdam, Holland, water-color of Hadra vase for book illustration; another well-known illustrator, sketches for use in illustrations; a scenic artist of the Century Opera House, sketches in color of objects for use in scenic work; another artist, colored pencil studies of Egyptian objects for scenic work.

Among workers in various fields. M. Grieve, maker of especially studied frames for paintings, etc., made studies and measurements of frames for ideas for adaptation. A lady from Cairo, Egypt, who was visiting in New York, made a study of a picture from the locality where she resides, near Cairo; another lady, a reproduction of an embroidered table-cover, in silks, etc.; another, sketches of organaction, for an organ manufacturer's use; still another, sketches of old lamps for use by the Edison Co.; a professional leather worker made some leather tooled and embossed covers and bindings; an artist for The John J. Mitchell Company's Smart Styles, samplers, for reproduction; a designer, drawings from casts of monument subjects for reproduction in automobile hearses; and The Presby-Coykendall Co., mortuary memorials, studies of the Cross of Muredach, for reproduction exactly.

The permits issued to photographers, amateurs for the most part, to the number of forty-four, include the photographing of various objects. Several of the cathedrals and monuments of Europe, from the library photograph collection, were used during the latter part of 1914; photographs of the Antwerp Cathedral were made use of by the Thanhauer Film Corporation for moving pictures; several pictures from the Vanderbilt Collection were photographed by the Times by permission of the owner; objects such as the sculptor's model of the hawk's head, Egyptian, were photographed for an architectural detail; an interior decorator used many of the ornaments from the Hoentschel Collection, photographing these for her work.

A. B. D'H.

THE COLLEGE ART ASSOCIATION

THE fourth annual meeting of the College Art Association was held in Buffalo on April 2nd and 3rd.

The hospitality of the Albright Gallery was extended to the members of the convention. The meetings were held in the hemicycle and the intermissions spent in the galleries. In addition to the fine permanent collections, an exhibition of the work of American and European artists selected from Carnegie Institute was on view. The work was characterized by vigor of color and design and represented well the tendencies of the best modern painting.

In his address of welcome, President Pickard (Missouri) made it clear that it is not the aim of the Association to produce uniformity of procedure in the teaching of art but to bring to it a knowledge, understanding, and appreciation in harmony with university standards as a whole. He made the significant suggestion that every university might well be accessible only through a kind of propylaea of art so that the rank and file of the collegiate body should be unable to escape the permeating influence of daily contact with the greatest things.

Mr. Zantzinger (A.I.A.), the architect of the beautiful Albright Gallery, in which the sessions were held, spoke of the education of the architect and the danger that the pressure along lines of "the concrete and evident may relegate to a secondary place the artistic and imaginative." Some change in the architectural schools is necessary to produce better rounded and more mature men. Mr. Zantzinger emphasized the importance to the technical student of courses in the history of civilization.

The report of the committee appointed to investigate the condition of art teaching in the universities and colleges was read by Professor Holmes Smith (Washington). The work so far undertaken has been largely preparatory. It seemed wise to limit the inquiry to a small number of the leading institutions. Material for the final report is to be based upon the answers to a questionnaire to be sent to the various universities and colleges. This should receive the

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serious attention of everyone interested in art education, as coöperation alone can make the investigation of permanent value. It was pointed out that in the educational system now in operation in this country the student receives instruction in inverse ratio to his maturity.

The session closed with a scholarly paper on *The Beginnings of the Art of Mosaic in Italy*, by Mr. John Shapley of Princeton.

The meeting was reopened in the afternoon by Professor Ellsworth Woodward, for thirty years associated with Sophie Newcomb College, New Orleans. Professor Woodward spoke of the essential relation between art and local conditions. The teaching of the history of art is apt to make it seem a thing of "then and there", not of "here and now." "Art is a means by which the race has recorded its idealities." It is very close to patriotism. Professor Woodward made poignant the isolation of the South in matters of art. The need is urgent that those trained under more fortunate conditions should foster the art instinct of the race as one of the most precious indications of fitness for the future.

The paper of the afternoon was read by Mr. Edwin Blashfield, who spoke of the necessity of disciplined thought in monumental art. As an example of the best training, Mr. Blashfield described the opportunities offered the student at the American Academy in Rome—freedom from financial pressure, experience, and opportunity to work out problems coöperatively, which give it its unique value.

A lively discussion was provoked by the report of the committee considering the advisability of a required course in art for the A.B. degree (Professor Tonks of Vassar, chairman). Much diversity of opinion was expressed as to the desirability of such a requirement and as to the character of such a course if offered.

In the evening the question proposed for discussion was the important one, "When we teach Art, what are we trying to teach?" Professor Mather of Princeton said that "taste" should be the "crop" of art teaching. But the big question in education is whether taste can be communicated. "It cannot be directly communicated, but some

happy accident may set it free in the class room and your students may pick it up." Professor Tarbell (Chicago) said that he tended more and more to concentrate the attention of his students on the great things and to cultivate an intelligent and if possible a passionate interest in works of art. Professor Johnson of Bowdoin showed how the gifts of originals received by that college have resulted in a course in art to explain the objects in the collection, a fortunate reversal of the usual condition in a college museum. A letter was read from Dr. Ross of Harvard, who was unable to be present. He distinguished between science (what we know) and art (what we can do). "The ultimate question of education is what can we do with our knowledge?"

The programme of the second day opened with a paper by Professor Hekking (James Milliken) discussing the relation of the university to the public school teacher. "Since the art school is too technical and the normal school too pedagogical, the college should train the public school teachers of art."

In the discussion on the use of textbooks which followed, Mr. Keyes (Dartmouth) said that the purpose of a beginning course in art is to open the eyes of the blind. Textbooks are of secondary importance since the student is concerned with the interpretation rather than the discovery of material. The college curriculum is made up of (1) disciplinary courses which "tighten the mind" while the material fades, (2) courses which furnish the basis for later vocational work, and (3) cultural courses which if they are well taught mean a new birth. "Taste matures in spite of itself as a result of observation." If the course does not mean a new birth, it is a dismal failure.

The programme was varied at this point by an illustrated talk on *The College Art Gallery*, by Professor Churchill of Smith. Mr. Churchill described the recent rearrangement of the Hillyer Gallery and showed slides of fine examples of American painting which give the collection distinction.

A round-table discussion on the use of photographs in art teaching followed luncheon. Professor Chase of Harvard made valuable suggestions regarding the purchase

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of material. Miss Abbot of The Metropolitan Museum spoke of methods of studying photographs. In the absence of originals, photographs constitute the material of the course, and should be accessible at all times. The students should be required to make constant and independent use of them. Lists of questions to be answered from the photographs without the use of books give vitality to the work and an intimate familiarity is gained by laboratory drawing in connection with courses in history or criticism.

After the business meeting, the convention closed with a paper by Professor Zug

(Dartmouth) on Typical College and University Art Courses. In illustration of the relation of drawing to historical study a series of interesting exercises by students of Mount Holyoke was explained by Miss Foss. Considerations of great interest were brought forward in Professor Zug's carefully prepared report. The questions involved called for careful consideration and the Association is not prepared at present to take any definite action. It is willing to devote several years if necessary to this subject which affects in so large a measure the higher education of the country.

E. R. A.

NOTES

MEMBERSHIP.—At the meeting of the Board of Trustees held April 19th, John W. Alexander was elected an Honorary Fellow for Life, in consideration of his devoted and valuable services as a member of the Board during his presidency of the National Academy of Design.

The Fellowship in Perpetuity of the late Daniel S. Ford was transferred to Charles Miner Thompson, Editor-in-Chief of the Youth's Companion.

The following persons, having qualified for membership in their respective classes, were elected:

FELLOWS FOR LIFE

FREDERICK E. LEWIS
JOHN W. SIMPSON

Through the sum of their contributions as Fellowship Members

ANNUAL MEMBERS

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EDWIN H. STERN
L. M. STUBNER
STEVENSON TAYLOR
CLARENCE WHYBROW

A NEW GALLERY OF TAPESTRIES AND TEXTILES.—The withdrawal from the Museum of the Chinese porcelains lent by Mr. Morgan has made available for general exhibition purposes the large gallery known as D. 10 in which the collection was first installed twelve years ago and which, until the present, has never been used for any other purpose. The dimensions of this gallery—it is nearly a hundred feet long, and with the exception of the main halls, the largest single room in the Museum—fit it for the display of large tapestries and those pieces of furniture which from their size appear crowded in the smaller spaces of the Wing of Decorative Arts; and with this fact in view it has been made, for the present at least, into a gallery of tapestries and European textiles, interspersed with a few specimens of Gothic and Renaissance furniture, some of which have not before been shown to the public. The sixteen tapestries which fill the walls include two early Gothic pieces of great interest lent by George Blumenthal, the fine Cupid and Psyche set formerly in the collection of the Duchesse de Dino, and now owned by Joseph Sampson Stevens, and the three well-known Mortlake hangings, two of them lent by the estate of A. W. Hoyt and the third by Mrs. A. von Zedlitz.

All of these tapestries have previously been exhibited here and were described in the BULLETIN at the time of their first re-

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ception, either for the Flemish Exhibition at the beginning of this year, or earlier. A notable addition, however, to the tapestries shown in the Museum is the set of six Renaissance pieces which fill the south wall of the new gallery, recently lent by Mrs. Charles T. Barney, and now for the first time available to the public. These were secured a number of years ago through the late Stanford White, who built to house them a room which was one of his most characteristic and most successful achievements, but which has recently been destroyed by a fire, which, fortunately, spared the tapestries. The set is typical of the finest Renaissance weaving and is furthermore interesting as being Dutch, not Flemish, and the work of François Spierinx, one of the most expert master-weavers of his time, who, originally from Antwerp, established himself in Delft toward the end of the sixteenth century. Here he executed for the English Government a great series, *The History of the Armada*, which when imported into England helped to bring about the establishment of the Mortlake looms. Each piece of Mrs. Barney's is signed "Franciscus Spiringius fecit," three bear the Delft mark, and one is dated 1610. On one is a double "B" similar to the Brussels mark, unexplained in view of Spierinx's name above and the conclusive evidence of Dutch manufacture of the other pieces of the set. The designs, which are apparently French and somewhat earlier than the weaving, illustrate the history of Diana; the borders are arabesques and figures of the most characteristic kind; while the execution of the whole is of the finest description.

Ecclesiastical vestments are exhibited in cases in the center of the room. Some of these were described two months ago, although not at that time on exhibition. A cope and chasuble, Spanish work of the late Baroque period, lent by Mrs. Archibald G. Thomson of Philadelphia, are exceptional examples of the embroidery of the time, while a number of earlier pieces of needlework, also lent by Mrs. Thomson, supplement the various similar specimens owned by the Museum. From the same lender other interesting textiles have been

recently received, which are now placed throughout the building. D. F.

TEXTILES SUPPLEMENT. — With this number of the BULLETIN is issued a supplement devoted to a statement of the Museum resources in textiles, with particular reference to the needs of students, designers, and manufacturers. This statement has been made as brief as possible, aiming to inform the reader regarding his own interests in this direction. The number is illustrated with typical examples of the textile art.

CLASS-ROOM EXHIBITS. — The exhibition of Fundamental Principles of Form and Color Harmony, prepared for the American Federation of Arts and presented to it by the Art in Trades Club of New York City, which was on view in the Class Room of the Museum from April 12th to 24th, attracted a large number of interested visitors.

The exhibit was planned to show the principles of form—consistent structural unity, balance, movement, emphasis, and relative space division and sequence; the principles of color harmony—psychological significance, hues, value, and intensity; kinds of color harmony—analogous, complementary, and balanced; and the decorative idea—backgrounds and personality in the room. It consisted of charts, drawings, and samples of materials.

Such an exhibition as this is of value not only because of the lessons it teaches, but, from the Museum point of view, because it gives emphasis to the results of the study of collections like those owned by the Museum—furniture, textiles, etc.—and because it draws attention to the opportunity given by the Museum, through its Class Rooms, for work along just such lines.

The exhibit followed one of last year, when the work of children from the Settlement Guild, under the direction of Miss Kallen, was shown, and preceded one of work in creative designing done by children from the Greenwich House Settlement and the Little Italy Neighborhood Association, held from May 1st to May 10th.

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LECTURES FOR CHILDREN OF MEMBERS.—The first season of story-telling hours for children of members, now completed, may safely be counted successful and a second season assured. To the stories already reported in these columns should be added the last two, *The Sculptor and His Clay*, a sympathetic and delightfully intimate talk by Mrs. Herbert Adams given on March 13th; and *Men of Iron*, the story of Edward the Black Prince in its setting of life in the mediaeval castle or in knightly exploits, told on March 27th by Mrs. Agnes L. Vaughan.

AN ADVERTISEMENT in a recent periodical states that "by special privilege" a certain manufacturer was permitted to make a copy of an object in our collection with the original in view. In justice to the Museum, and in fairness to other manufacturers, artists, and designers, it should be stated that there are no such special privileges for any individual. All opportunities for study or copying which the Museum can offer are extended equally and impartially to everyone who conforms to its regulations on the subject.

LIST OF ACCESSIONS AND LOANS

APRIL, 1915

| CLASS | OBJECT | SOURCE |
|--|---|-------------------------------------|
| ANTIQUITIES—EGYPTIAN | *Statuette of Isis and Horus, figure of bird, box with figure of crowned uraeus on top, of bronze; four alabaster vases, eight blue-glaze amulets, blue-glaze ushabti, green-glaze figure of Taurt, one carnelian, one paste, and two gold plaques, seven strings of beads of gold, glass, and various kinds of stone; eight steatite, one blue-glaze, and two carnelian scarabs, five other seals, and a gold ring with green jasper plaque inscribed with the names of King Thothmes III and Queen Hatshepsut; green jasper heart scarab of a Queen Amenardis and four other stone heart scarabs; and mummy of a cat with braided linen wrappings | Gift of Mrs. Frederick F. Thompson. |
| | *Painted wooden figure of a horse and rider, XVII-XVIII dynasty, and painted sandstone slab from a door-jamb of a Theban tomb, XVIII dynasty | Purchase. |
| ANTIQUITIES—CLASSICAL (Floor I, Room 8) | Four modern reproductions of Greek terracottas | Anonymous Gift. |
| ARMS AND ARMOR (Wing H, Room 9) | Colletin, Italian (Venetian), 1650. | Purchase |
| CERAMICS | †Celadon vase, Korean, Koryu dynasty | Gift of Samuel T. Peters. |
| | †Biscuit statuette, Lord Lyndhurst, English (Derby), about 1810 | Purchase. |
| | †Group, English (Staffordshire), early nineteenth century | Purchase. |

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

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| CLASS | OBJECT | SOURCE |
|--------------------------|---|--|
| JEWELRY | †Necklace, pair of earrings, and pendant, diamonds and paste set in silver, French eighteenth century; gold necklace, German, seventeenth century | Gift of Mrs. Anna Antonia Draper Dixon and Mrs. Annie Dixon McClure. |
| REPRODUCTIONS | *Water-color copy of fresco from Thebes, Late Minoan II period, about 1500-1350 B.C. | Purchase. |
| SCULPTURE | †Marble statue, Night, by Olin L. Warner, 1879 | Purchase. |
| TEXTILES | †Piece of brocade, Spanish, sixteenth century; fragment of a rug, Italian, sixteenth century. †Panel of velvet brocade, Italian (Venetian), late fifteenth century. †Brocatel, seventeenth century; three panels of brocade, eighteenth century; brocatel, seventeenth century—Italian †Piece of bobbin lace, Flemish or Italian, seventeenth century .. | Purchase. Purchase. |
| COSTUMES | †Jacket and skirt, Italian, seventeenth century | Gift of Mrs. William H. Bliss. |
| | †Embroidered alb, Italian, late seventeenth century | Gift of Messrs. P. W. French & Co. |
| | †Swaddling band in cutwork, Italian, late seventeenth century. | Purchase. |
| WOODWORK AND FURNITURE.. | †Box, Dutch, seventeenth century. *Paneled room, by Abraham Swan, English, eighteenth century .. †Two mirrors, American, early nineteenth century | Purchase. Purchase. |
| MISCELLANEOUS | †Jester's bauble, Flemish, seventeenth century; two jester's baubles and two whips, seventeenth century; jester's bauble and bailiff's truncheon, eighteenth century—French; sheriff's truncheon, Danish (?), eighteenth century | Gift of Miss Susan Mount. |
| CERAMICS | *Vase, Chinese, K'ang Hsi period.. | Gift of Mrs. Frederick F. Thompson. |
| JEWELRY | Gold fibula, Merovingian, seventh or eighth century (?) | Lent by G. S. Yoshino. |
| METALWORK | Five pieces of silver, American, late eighteenth or early nineteenth century | Lent by R. Martine Reay. |
| TEXTILES | Six tapestries, illustrating the History of Diane de Poitiers, Dutch, early seventeenth century | Lent by Hon. A. T. Clearwater |
| | | Lent by Mrs. Charles T. Barney. |

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.-6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

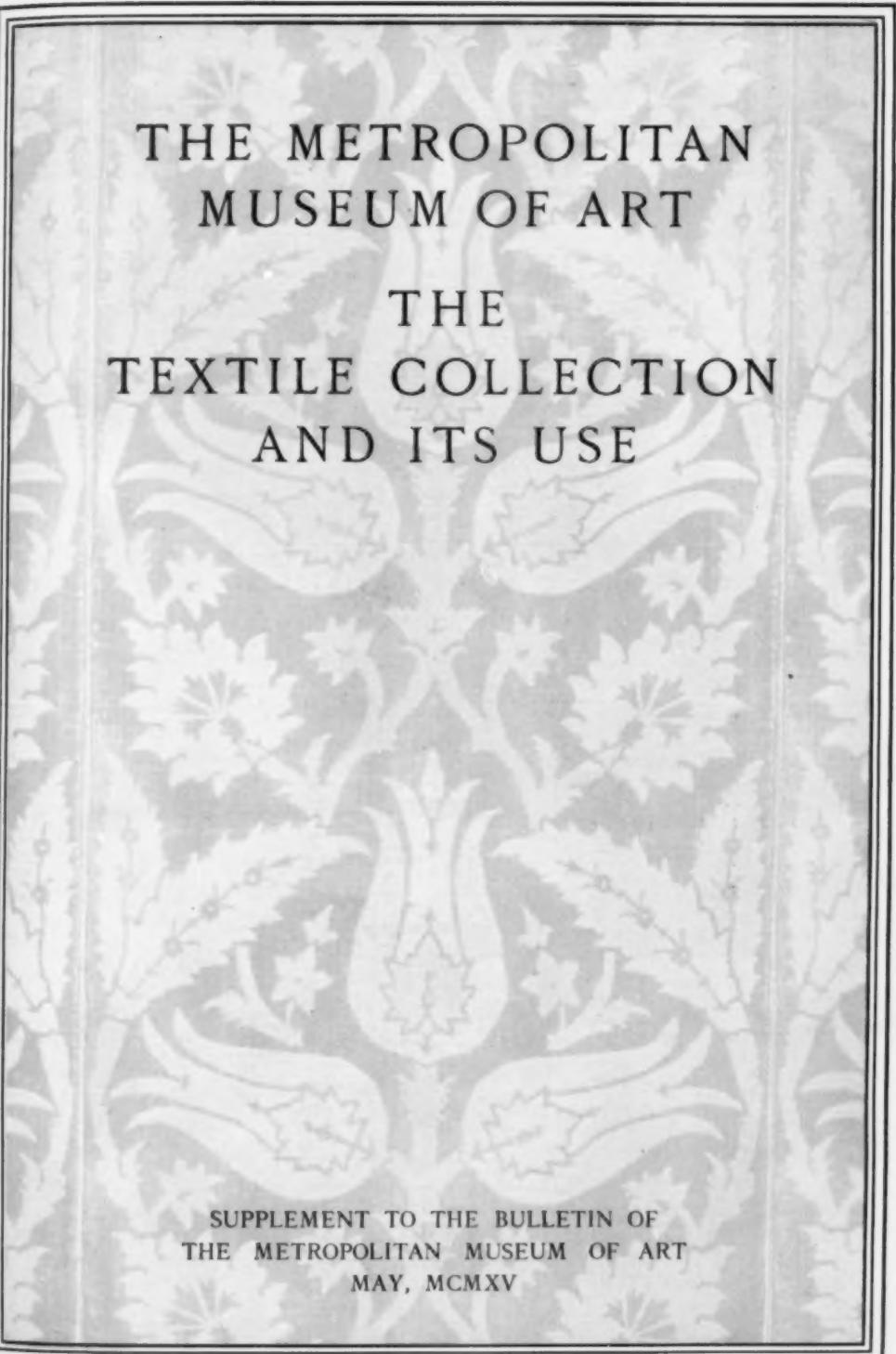
The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte from 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.



THE METROPOLITAN MUSEUM OF ART

THE TEXTILE COLLECTION AND ITS USE

SUPPLEMENT TO THE BULLETIN OF
THE METROPOLITAN MUSEUM OF ART
MAY, MCMXV

THIS PAMPHLET IS ISSUED WITH THE DESIRE
TO INFORM ALL PERSONS INTERESTED IN
THE STUDY, MANUFACTURE, OR SALE OF
TEXTILES OF THE HELP GIVEN TO THEM
BY
THE METROPOLITAN MUSEUM OF ART

THE TEXTILE COLLECTION AND ITS USE

THE STUDY ROOM OF TEXTILES

REALIZING the value of its collections to manufacturers and artisans, the Museum several years ago established, in addition to the general Class Room, a special Study

smaller pieces mounted on heavy linen stretched in walnut frames, the larger examples placed on sliding shelves. The mounts are of the standard size (30 inches by $21\frac{1}{2}$ inches) which forms the unit of the gallery cases. By this means exhibits may be changed readily with little outlay of



STUDY ROOM OF TEXTILES

Room of Textiles where duplicate specimens and small pieces were made available to those interested in the study of textile fabrics.

EQUIPMENT

This is a large room with western exposure, located in the basement of the Wing of Decorative Arts, adjoining the offices of that department and reached by a stairway leading from the Hall of Casts at the left of the entrance to Wing F. All textiles not on exhibition are kept in this room; the

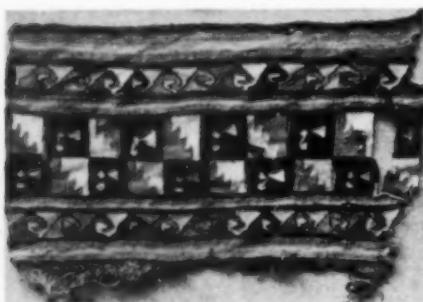
labor. These frames are arranged in wall cases which occupy two sides of the room and have a total capacity of two thousand frames, each section holding one hundred.

FACILITIES FOR THE STUDENT

The room, which is accessible to any persons desiring to avail themselves of its privileges, is planned for the convenience of the individual worker and is used as an adjunct to the larger study rooms (Class Rooms A and B) in Wing H. Long tables fill the center of the room, where ink or

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water colors may be used by students desiring to supplement library work with research among the original fabrics. For the accommodation of larger groups of students

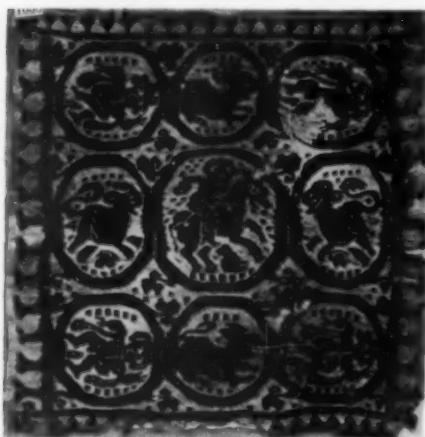


PERUVIAN TAPESTRY WEAVE

using Class Rooms A and B, material from the Textile Room is available upon notification given prior to the date of the class meeting.

ARRANGEMENT OF THE COLLECTION

The scope of the collection as regards countries represented may be seen from the following table:



"COPTIC" V-VI CENTURY

1. NEAR EAST

- 1. Egyptian
 - 1-A. Coptic
 - 1-B. Egypto-Persian
- 2. Persian
 - 2-A. Sassanian

1. NEAR EAST—Continued

- 3. Byzantine
- 4. Saracenic
- 5. Turkish
 - 5-A. Asia Minor
 - 5-B. Armenian
 - 5-C. Syrian
- 6. Greek Islands

2. EUROPE

- 1. Spanish
 - 1-A. Hispano-Moresque



ASIA MINOR, XVI CENTURY

2. Sicilian

3. Italian

1-A. Italo-Arabic

4. French

5. German

6. Swiss

7. Netherlandish

8. Scandinavian

8-A. Norwegian

8-B. Swedish

8-C. Danish

9. English

10. Bulgarian

11. Russian

12. Polish

3. AMERICA

1. Peruvian

2. North American

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4. FAR EAST

1. Chinese
2. Japanese
3. Indian
4. Javanese

PRIMITIVE TEXTILES

The fund of material available to the student, including the specimens on exhibition, represents many different types, the earliest among them being prehistoric



PERSIAN, XVI CENTURY

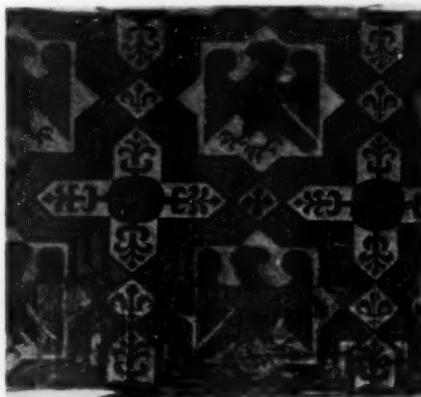
weaves of the Lake Dwellers and Peruvian tapestry fabrics of the Aztecs.

THE NEAR EAST

Important among the fabrics from the Near East, with which the study room is well supplied, are the linen weaves from the Coptic tombs of Egypt¹ dating from the fourth to seventh centuries A. D. Supplementing these are a few rare examples of

¹ Although representative pieces of "Coptic" textiles may be seen in the Study Room, the greater part of the collection is kept with the other Late Pagan and Coptic material from Egypt, many of the best specimens being on exhibition in the Ninth Egyptian Room.

Egyptian silks attributed to Alexandria and Akhmim; the former showing mounted horsemen and recumbent animal forms framed in circles, the latter, the char-



ITALIAN, XIII-XIV CENTURY

acteristic lozenge type of pattern enclosing conventionalized leaf forms alternating with animals placed facing each other or



PORTION OF ORPHREY
COLOGNE, XV CENTURY

back to back. In silks of the thirteenth and fourteenth centuries similar bird forms are placed in ogival framing.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Of Persian brocades and velvets the collection has some especially fine examples in the gold and velvet brocades with conventionalized floral forms and the type with figures and animals. There are also Ottoman weaves of Asia Minor with designs in which the pomegranate, the tapering leaf with serrated edges, the tulip, and the carnation are distinctive characteristics.

EUROPEAN, XV-XVIII CENTURIES

The Italian velvets with their embossed patterns of reversed curves enclosing the

work of the Stuart period, of which there are many interesting pieces.

Of French and Italian brocades of the eighteenth century the collection is replete in material—brocades, velvets, and brocatelles—showing the varying phases in the patterns of the century; here one may follow the transition from the symmetrical charm of the Louis XIV type through the Chinese motives of the Regency and the delicacy of the Louis XV and XVI periods to the classic lines of the Empire.

The collection is also rich in blue and



ITALIAN, LATE XV CENTURY



GERMAN, EARLY XVII CENTURY

pine-cone motive, the Spanish gold and velvet fabrics, in which the serpentine trunk pattern is combined with the pomegranate, the Florentine bands and Cologne orphreys, are all rich in suggestion to the student.

In addition to the weaves of this period, the sixteenth century is also represented by the silk and gold embroideries of Italian noblewomen and the linens of their household effects. With the material of this class should also be mentioned the English ecclesiastical embroideries of the sixteenth and seventeenth centuries¹ and the stump-

white weaves of the eighteenth century and in printed cottons, of French, English, and American subjects.

FAR EAST

Cotton prints from Persia, China, and the East Indies are also represented in the group of Oriental fabrics, among which should be mentioned a large collection of sample pieces of Japanese silks presented in 1896 by Mr. and Mrs. H. O. Havemeyer, a group most helpful to students of Oriental designs.

¹Bulletin, vol. VIII, No. 9, September, 1913, p. 190.

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COSTUMES

Beautiful fabrics are also available to the student in the collection of costumes, which includes dresses of brocades and men's suits of velvets richly embroidered, illustrating court costumes of the eighteenth century. The James Collection, bequeathed in 1911, includes many French and American dresses of the first quarter of the nineteenth century, also a number of

hats, bonnets, and shoes of the same period. Russian fabrics are represented by a number of costumes, a court dress of heavy brocade, and several peasant costumes presented by Miss Isabel Hapgood. Here, also, might be mentioned an interesting collection of Polish sashes which are woven in silk, and show a strong Persian influence.

The study collection also includes a large assortment of passementeries, gimps, braids, fringes, and tassels.



PART OF RUG, INDIAN
ABOUT 1580

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BOOKS ON TEXTILES IN THE
MUSEUM LIBRARY

THE following works, selected from among those in the Library of the Museum, are, on account of their excellence, recommended to teachers, students, and designers. All are illustrated and most of them contain colored plates.

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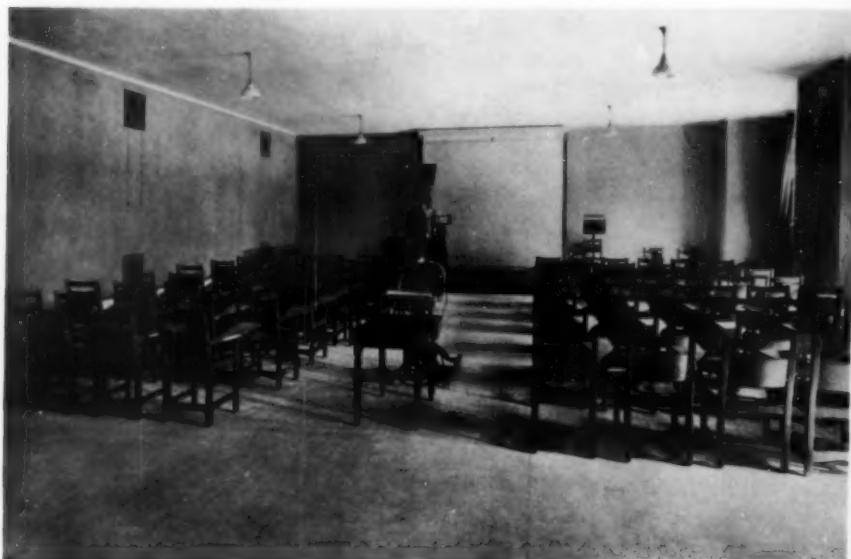
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CLASS ROOM A

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— *Römische und byzantinische Seidentextilien aus dem Gräberfelde von Achmim-Panopolis* . . . Strassburg i. E. 1891.

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CLASS ROOM B

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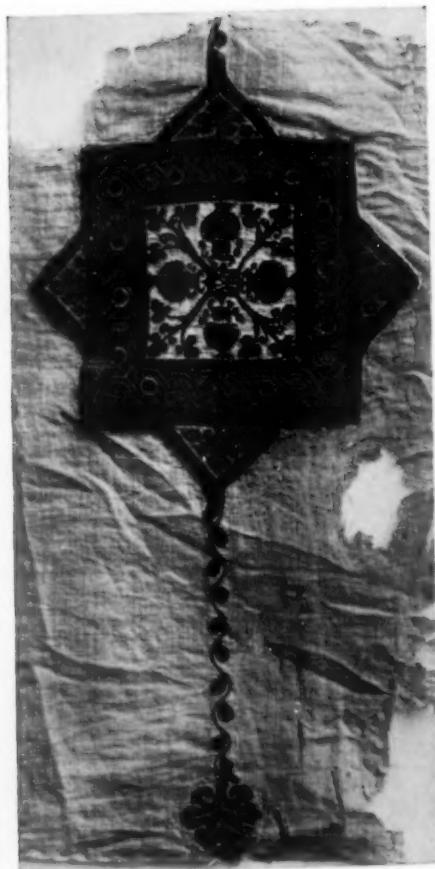
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FRENCH, MIDDLE OF XVIII CENTURY

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"COPTIC," V-VII CENTURY